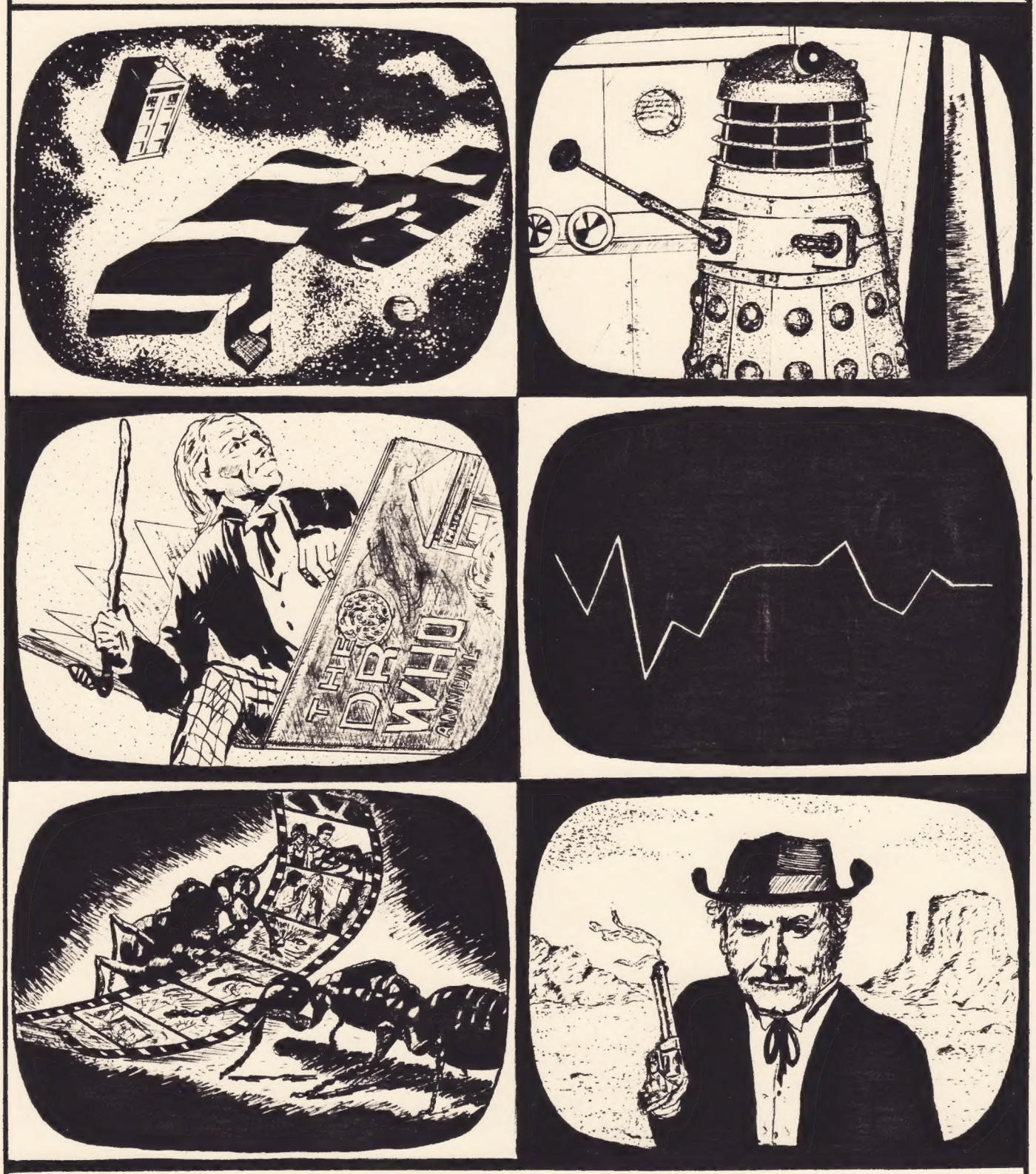
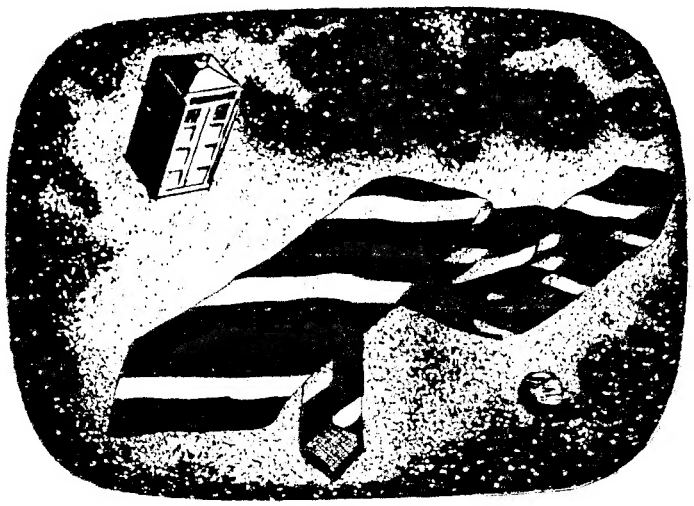
THE BLACK AND WHITE OF DOCTOR WHO



PART ONE



THE OLD SCHOOL TIE

Gary Hopkins

The famous adage "It ain't what you know, it's who you know" has never been more applicable than in broadcasting. There are those who achieve their aims in this field through a powerful combination of talent and perseverence; others who arrive via "the back door" and prove their mettle by more resourceful means. TV and Radio producers being human, they will always choose to work with people of proven ability before gambling their reputations upon the untested potential of newcomers. While this is often hard upon the first-time writer it does at least ensure that those who have arrived can develop a career, however competitive. The same can be said of every other branch of TV and Radio production, where the advantage lies with track-record rather than the promise of success.

'Doctor Who' began as the result of such a pooling of tested ability, attracting as it did many of the most popular names in TV to its production office. When the flamboyant Canadian, Sydney Newman arrived from ABC TV as the new Head of Drama at the BBC he brought with him a story editor by the name of Irene Shubik and a young secretary named Verity Lambert. Within a very short time both women were involved in a similar field of drama; Irene Shubik became the producer of the "adult" science fiction anthology series 'Out of the Unknown', and Verity Lambert rose quickly through the ranks to produce 'Doctor Who'.

Although a little daunted by the task set before her, Verity Lambert had formidable backing from technical expert Mervyn Pinfield (who in the previous year had directed the BBC's science fiction serial 'The Monsters') and story editor David Whitaker. The responsibility of commissioning the writers was solely David Whitaker's, a Guild-conscious man with wide TV experience and excellent contacts. In 1966 he began a two year stint as Chairman of the Writer's Guild. Another BBC story editor, Australian writer Anthony Coburn was the first to be commissioned, and worked closely with Whitaker on the show's format; but the search for more writers extended beyond the offices of the BBC itself. Malcolm Hulke was brought in from ABC TV, where he had been working on Sydney Newman's 'The Avengers', along with John Lucarotti, Dennis Spooner and Bill Strutton. The fact that most of the above writers used the same agency (Associated London Scripts) is not without significance, but that they had all worked with each other at various times before is without question. It is tempting to consider names like Brian Clemens, Richard Harris, Clive Exton and Philip Mackie, and to wonder why they did not join many of their colleagues on 'Doctor Who'. Certainly they would have been in a position to do so; but perhaps, like Nigel Kneale, they were unimpressed by the possibilities of the show; or perhaps, like Malcolm Hulke, they just did not fit into the scheme of things.

At this time in 1963 Dennis Spooner was also writing scripts for comedian Tony Hancock. This is where David Whitaker found and contacted Terry Nation, a friend of Hancock's who accompanied him regularly on theatrical tours. The story of how Terry Nation almost did not write for 'Doctor Who' is well-known, and that the break-up of the Hancock/Nation partnership resulted indirectly with the Daleks. Nation was another writer handled by Associated London Scripts, but he soon left A.L.S. together with Tony Hancock's agent brother, who subsequently formed his own agency, 'Roger Hancock Limited'.

In terms of production, the scene was thus set for 'Doctor Who', wherein writers would alternate with each other to submit science fiction and historical storylines. Further work was commissioned from BBC writer Louis Marks and playwright Peter R. Newman, also known for his work in Hammer Films. Production went ahead, the show met with moderate success (see page "BW1-04") and plans were implemented for a second season. For this, out-going and in-coming story editors (Whitaker and Spooner) each contributed two stories, Terry Nation wrote several more Dalek episodes, and Bill Strutton delivered his Zarbi scripts. Additionally, playwrights Glyn Jones and Bill Emms were brought in to write for 'Doctor Who' in a move to introduce fresh ideas to the programme. Whitaker commissioned Glyn Jones after seeing one of his plays, 'Early One Morning', staring Trevor Bannister as a character named, curiously enough, Ian.

When, in turn, Donald Tosh arrived as the new story editor he promptly invited playwright Donald Cotton to contribute scripts (see page "BW1-08") and commissioned work from the husband and wife team of Paul Erickson and Lesley Scott. New producer John Wiles invited Brian Hayles to submit material, remembering their happy association on the BBC serial 'Legend of Death' a year before. (By co-incidence, Hayles had also recently worked with the next story editor, Gerry Davis, on the BBC's 'United' series). The cycle of change was completed finally by the appointment of Innes Lloyd as John Wiles' successor and he quickly introduced Ian Stuart Black to the line-up of writers, together with Dr. Kit Pedler as unofficial scientific adviser.

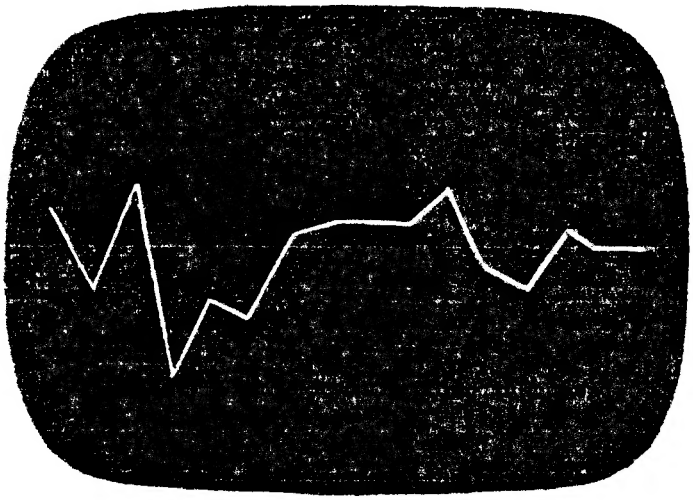
By looking at the broader changes that took place during the first three years of 'Doctor Who' it is easy to see how each new producer influenced the show by inviting his own circle of friends and colleagues to work on it. Only thus could his tastes ever be genuinely reflected in the way the series developed. Innes Lloyd's interpretation of 'Doctor Who' differed vastly from Verity Lambert's, but presumably the BBC Heads realised this would happen, and saw it as a means of injecting longevity into the show's format. While this meant another year's work for the production team of the day, it also meant that the services of people like John Lucarotti, Donald Cotton and Louis Marks would no longer be required - or, at least, not until the emphasis of the series shifted back in their direction, and they were wearing the right school tie.

AN ADVENTURE IN SPACE AND TIME
Special Hartnell Release

Editor ..... David Auger
Series editor ... Gary Hopkins
Artwork ..... Marc Platt

'SPACE AND TIME' devised by Tim Robins and Gary Hopkins

'DOCTOR WHO' copyright BBC tv



DON'T THANK YOUR LUCKY STARS

David Auger

One of the most interesting topics of discussion is how 'Doctor Who' fared in the ratings battle; which stories were most enjoyed by the viewing public and which failed to meet their approval. Recently, documentation has come to light which gives some indication of its success, in the form of Viewers' Rating (VR) figures. The BBC measured the programmes on a numerical system of 0 - 100. On that scale, an average production could expect to receive a rating of between 55 and 60, while the exceptional BBC successes of the day - such as 'Z Cars' and 'Dr. Finlay's Casebook' - regularly received figures in the 60s and 70s, and, occasionally, in the 80s.

For the beginning of its run, 'Doctor Who' followed 'Grandstand' in an early evening line-up which sometimes included 'The Telegoons' starring those three popular comedians, and David Jacobs presiding over his 'Juke Box Jury', followed by a fifty-minute drama series - usually the long-running 'Dixon of Dock Green' or 'Dr. Finlay's Casebook'. In direct opposition to 'Doctor Who' in its regular 5.15pm slot, ITV served up such children's adventure series as 'Emerald Soup' and 'The Buccaneers', followed by the variety show 'Thank Your Lucky Stars'. The latter programme would feature popular acts of the day, like the Shadows, and was destined to dent 'Doctor Who' ratings in the second season.

Being the first episode of a new series, 'An Unearthly Child' received an encouraging VR figure of 63. However, due to events in the United States, that figure could be seen as an inflated one, not necessarily reflecting the popularity of the show. On that Saturday, following the assassination of President Kennedy, many people were apprehensively watching their receivers to catch the press announcements that punctuated that day's programming. Indeed, the second episode of 'Doctor Who' received a lower figure of 59, but the rating for the following episode - 'The Forest of Fear' - shot up to 65. There was another fall - to 55 - for the last episode of the first story, but afterwards there began a steady rise to the success plateau of the 60s, where - with two exceptions - the episodes were to remain until 'The Aztecs'.

As is well known, 'The Daleks' serial was the architect for this upsurge in the ratings battle against ITV's rival adventure series. After their appearance, news of the Daleks spread like wildfire and the third episode of that serial received a VR figure of 63. Its final episode - 'The Rescue' - attained 65 and so became, with 'The Forest of Fear' episode, the joint most popular episode of the whole Hartnell era.

After the success of 'The Daleks', the ratings for 'Beyond the Sun' seemed quite modest. Nevertheless, 'Doctor Who' was still pulling good ratings - even if they were now in the lower 60s.

'Marco Polo' began its run with a VR figure of 63, but did not manage to match 'The Daleks' success. It is often said that the historical adventures were less enthusiastically received than their science fiction counterparts, and the gradual decline in the ratings for that serial seems to bear out this theory. A move back to 5.30 in the evening from the sixth episode of 'Marco Polo' did not help things either, and as a consequence, the plateau in the ratings was canyoned by the final two episodes of that serial - they both received 59.

The ratings climbed back up to 62 for the opening installment of 'The Keys of Marinus', but the programme was still being shown in its 5.30pm slot and the subsequent episodes never reached much higher than 60. From episode five, 'Doctor Who' returned to its more successful 5.15pm placing, and the VR figure for the final episode of 'The Keys of Marinus' rose to 63.

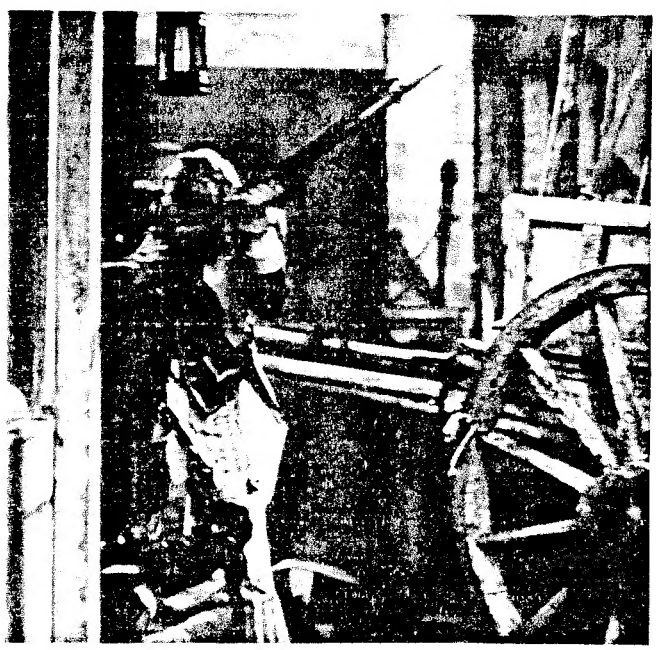
The first two episodes of 'The Aztecs' both received ratings of 62, but afterwards the ratings fell, wavering between 56 and 59 for its remaining episodes and also for those of 'The Sensorites'. The only exception to this trend was to be the fourth episode of 'The Sensorites' - 'A Race Against Death' - which received a VR figure of 60.

'Doctor Who' was still receiving acceptable ratings, but interest in the series was definately beginning to wane. During 'The Reign of Terror' the ratings continued to tumble, with its penultimate episode getting a VR figure of 53 - the lowest of the season. But then, a move back to 5.30 in the evening for the last three episodes of that season had again taken its toll. The ratings rose for the final episode of the season which received 55. If the season had continued for the planned ten episodes beyond 'The Reign of Terror', the decline in the viewers' interest may have fallen even further and sealed the programme's fate forever ....

It was time for a break.

When 'Doctor Who' returned for its second season, it was initially transmitted in its more favourable 5.15pm slot, accompanied by the familiar 'Juke Box Jury' and 'Dixon of Dock Green'. However, the programme planners were soon to meddle with this formula ....

The VR figure for the first episode of 'Planet of Giants' was 57, but the figure rose one point for each of the next two episodes, until a jump to 63 for the long awaited return of the Daleks in the first episode of 'The Dalek Invasion of Earth'. From this episode, 'Doctor Who' was moved back to its new regular time of 5.40pm, placing it in direct competition with 'Thank Your Lucky Stars', while 'Juke Box Jury' was moved forward to 5.15pm to face the awe-inspiring threat of 'The Forest Rangers'. The subsequent episodes of the Dalek serial polled



figures in the upper 50s. Despite being Boxing Day, and being transmitted at an even later time of 6.00pm, the VR figure rose for the final episode of the serial - 'Flashpoint' - to 63.

'Doctor Who' returned to 5.40pm for the next serial, 'The Rescue' and the ratings fell to 57, but this improved to 59 for its second and final episode. However, the competition from 'Thank Your Lucky Stars' was now beginning to take an effect, with 'Doctor Who' receiving more erratic ratings. Indeed, the next two serials were to suffer drastically. The VR fell to 53 for the first episode of the comedy, 'The Romans' and, after a brief reprieve to 59 for the second episode, the viewers gave the serial the thumbs-down while ratings plumetted to 50. Presumably, no-one felt like laughing on the day of Sir Winston Churchill's funeral. The final episode also polled 50, but the ratings were destined to fall even lower in the next serial.

The figures managed to climb back up to 56 for the first installment of 'The Web Planet', but from then on it was a downward slide. The public were not impressed by this experimental story, and preferred to thank their lucky stars rather than count the stars through the vaseline smeared atmosphere of Vortis. The story hit 42 for its final episode - an all time low for the series so far.

After the catastrophe of 'The Web Planet', the programme recovered somewhat for 'The Crusade', which received a VR figure of 51 for its first episode. The serial fell one point for each of its next three episodes, before the programme saw its biggest recovery in the ratings for that season. This was for the first episode of 'The Space Museum' which received the second highest rating of the season at 61. However, the VR figures were still erratic, and the final episode of that serial only polled 49.

Thankfully, stability returned to 'Doctor Who' in the ratings with the third appearance of the Daleks, in 'The Chase'. Though not as successful as the previous Dalek epic, the story polled 57 for its first and last episodes, while the rest of the serial received figures in the middle 50s; the Daleks were still audience pullers. Surprisingly, the ratings remained at 57 for the first episode of the light-hearted adventure, 'The Time Meddler'. But the ratings fell for the subsequent episodes, before reviving to 54 for the last episode of the story, and indeed of the season, 'Checkmate'.

For its third season, 'Doctor Who' still had to face 'Thank Your Lucky Stars' in the ratings battle, but a new threat had appeared on the scene which was to further depress 'Doctor Who' ratings; a rival space adventure from the Andersons, 'Thunderbirds'. Though the show was shown at 6.35pm in the London ITV region, some regions transmitted it in direct competition.

The first episode of the season's opening story, 'Galaxy Four', received a VR figure of 56, and was transmitted at 5.40pm. From the story's second episode, 'Doctor Who' was moved back to the slightly later time of 5.50pm. The ratings fell gradually to 53 for the final episode, but rose one point when the Daleks returned for the single-episode story, 'Mission to the Unknown'. Being an historical story, the VR figures fell once again for 'The Myth Makers' but gradually rose from 48 points which the first episode received and the final episode reached a VR figure of 52.

The first episode of the twelve-part 'The Daleks' Master Plan' received 54, and remained in the 50-55 range, before riding to 56 for the sixth episode, 'Coronas of the Sun'. By this time, 'Thank Your Lucky Stars' had moved forward to 5.15pm. Understandably, the Christmas Day episode of the story - 'The Feast of Steven' - fell to 39. The eleventh episode received 49 but by this time, 'Thunderbirds' had been moved forward to 6.00pm in the London area. Interest revived for the last episode which polled 57 - the highest rating of the third season.

From the first episode of 'The Massacre', the programme was moved back to its original 5.15pm slot, where it had to face 'Thank Your Lucky Stars' again, and consequently only received 52 for its first two episodes, but it gained 53 for its final episode. 'The Ark' fared somewhat better, reaching 56 for its second episode but it too eventually suffered against ITV's competition. The last episode polled 50.

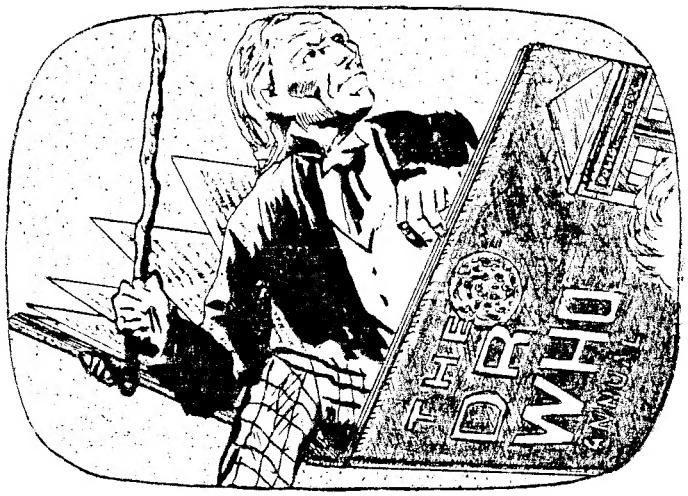
The surreal tale, 'The Celestial Toymaker' continued the downward trend, receiving a VR figure of 43 by its final episode. With this serial, 'Doctor Who' returned to its 5.50pm slot where it was in competition with a new ITV series, 'Weaver's Green', which was about a country vet. Even though the ratings rose to 45 for the first episode of 'The Gun Fighters', the following episodes slipped to 39, 36 and finally 30 - the lowest so far in the series and, reportedly, ever since.

For 'The Savages', the programme was moved forward to 5.35 in the evening, where it fared slightly better against repeats of 'The Adventures of Robin Hood' starring Richard Greene. The serial polled 48 for three of its episodes, and 49 for the second. 'The War Machines' also received 49 for its first episode but by its final episode, the third season ended with a discouraging VR figure of 39.

The fourth season received 47 for the first episode of Hartnell's penultimate serial, 'The Smugglers', but again there was a decline in the following episodes. After the figure of 43 for the last two episodes of the serial, the first episode of 'The Tenth Planet' attained a rating of 50, but the last episode of the Hartnell era polled less at 47. 'Doctor Who' was indeed ready for an injection of new blood, but even with a new Doctor, it was still to be some time before the viewing figures picked up again ....

Considering the competition 'Doctor Who' suffered from ITV in 1965 and 1966, it is interesting to consider that things could have been quite the reverse, as Howard Thomas recounts in his book, 'With an Independent Air'. Howard Thomas was then Managing Director of ABC Television, and the man responsible for enticing Sydney Newman to this country. In the book, Thomas tells of the problems they had in making children's programmes, and the objections often raised by the Independent Broadcasting Authority. He adds that "we were then considering a programme called 'Doctor Who'. But we came to the conclusion that the Authority would never allow us to broadcast it. When Sydney Newman joined the BBC he took 'Doctor Who' with him."

Things could have been different, indeed!



THE HARTNELL ANNUALS
Gordon Blows

"THE DOCTOR IS APPARENTLY OLD AND FEEBLE AND AT THE SAME TIME STRONG AND ACTIVE - AS THOUGH THE NORMAL PROCESS OF AGEING HAS PASSED HIM BY. INCLINED TO BE ABSENT-MINDED AND FORGETFUL, HE IS ALSO SUBJECT TO FITS OF IMPATIENCE WHENEVER HIS IDEAS ARE DOUBTED. HE LIKES HIS OWN WAY ALL THE TIME AND CAN SULK LIKE ANY BABY WHEN HE DOESN'T GET IT. HE IS, AFTER ALL, A CITIZEN OF ALL SPACE AND TIME AND THAT MUST MAKE A MAN FEEL THERE'S NOTHING MUCH HE DOESN'T KNOW."

The above quotation comes from 'Who is Dr. Who?', an article which appeared in the first 'Doctor Who' annual published in 1965 by the Manchester-based company, World Distributors. The book was priced 9/6d and was in full-colour, with stories and articles reportedly penned by the programme's first story editor, David Whitaker. Bearing that in mind, it seems quite likely that the description of the good Doctor given in that first article might well have come from Whitaker's own brief to his script writers.

The photographic origins of the illustrations are easily recognisable today, but when published, these extremely good renditions of the Doctor and other aliens - such as Zarbi, Menoptera and Voord - were valuable references for fans of the programme. Unfortunately, however, the likenesses of the Sensorites were not so faithful to their television originals. As for the stories themselves, they were vivid and detailed, and with guest appearances of monsters from the actual programme, these tales could be seen very much as a part of the 'Doctor Who' legend - even if it was not quite clear where these adventures could have fitted, in the general order of things.

The annual opened with 'The Lair of Zarbi Supremo', a story which was clearly not an account of the Doctor's first visit to Vortis, as it told of a further uprising by the militant insects. At the age of seven I had become so enthralled with the programme that it came as no surprise that I should be featured in one of the stories: on Vortis, the Doctor (or "Dr. Who" as he is frequently called in the annual) went to the rescue of a stranded young space traveller called ..... Gordon!

The 'Who is Dr. Who?' article followed, then came 'The Sons of the Crab' which led the Doctor through a long and skin-prickling adventure, somewhat reminicent of 'The Daleks' because of its mutant race theme. Immediately after, 'The Lost Ones' saw the Doctor back on Vortis, although one was given the impression that this was his first ever visit there. Because of this, it would seem likely that 'The Lost Ones' was written as the first story of the annual. The Doctor did not even recognise the Menoptera, and believed that they were his enemies when they seemed quite eager to dissect him! It soon became apparent, however, that he had been mistaken for a member of another race that had come to Vortis - red-haired giants from Atlantis who had been experimenting on the Menoptera.

After 'Journey back to Earth' - the first of the ever popular dice games - came the annual's second article. Despite offering a somewhat vague explanation of the TARDIS's dimensions, 'The Equations of Dr. Who' gave further thoughts on the Doctor's character:

"HE IS HUMAN CURIOUSITY PERSONIFIED. HE MUST SEE FOR HIMSELF; HE MUST GO THERE: HE MUST LEARN ALL THAT THERE IS TO KNOW. ARE WE NOT ALL A LITTLE POSSESSED OF THE SPIRIT OF DR. WHO?"

The Doctor himself was to be the bringer of 'The Monsters from Earth', in the next story, when two children stole aboard the TARDIS while it was on Earth. Unaware of their presence, the Doctor carried them - and their dog! - to a dark cavern on the Sense-Sphere. There, they encountered the Zilgans - giant spiders - and the Sensorites, whom the Doctor failed to recognise. Indeed, no reference was made to the TV serial at all ....

Confusingly, the next story did recall the programme. 'Peril on Mechanstria' began with an explanation of how, due to the Doctor's recent escape from the Daleks on Skaro, he was unable to plot the course of his vessel. This was confusing because, as described, the previous story had no Daleks in it! When the TARDIS finally materialised, the Doctor discovered that he had arrived on the surface of a totally mechanised world, where he had to prove his mettle against the planet's masters. Conflicting

with the ethics of his television image, the Doctor took a human slave back to a time before Mechanstria became a soul-less metal sphere - in order to prevent it happening!

In the final story of the annual, 'The Fishmen of Kandalinga', the Doctor discovered what happened to Yartek's Voord following their defeat on Marinus. There were several accurate references to the Doctor's television encounter with them, and he used his previously-gained knowledge to defeat them. As an interesting side note, the Voord leader referred to the humans on Marinus as "Arbitans".

Unfortunately, the following annual was not to maintain the high standard of its predecessor and lacked the thought provoking articles. A clue to the different style of stories that was to dominate the second annual appeared on its cover with the legend: "FASCINATING STORIES OF THE UNKNOWN BASED ON THE FAMOUS TELEVISION SERIES". And indeed, the adventures therein were much more fanciful and had little connection with the actual programme. The accompanying artwork was more scrappy than before, depicting the Doctor in a more caricatured form ... a wizened, white-haired old man doddering about with a knobbly walking cane. However, other than an increase in price of one shilling, the annual was notable for being the first to include a colour picture strip. 'Mission for Duh' told of the Doctor's encounter with a race of friendly plant creatures.

In general, the fanciful settings and inhabitants of this annual went a little way to make up for the less imaginative plotting. Many of the adventures involved the Doctor in liberating assorted slaves from various masters. And the first story was to be no exception. In 'The Cloud Exiles', the Doctor devapourised the cloud-like Ethereals and then helped them gain revenge against their robot oppressors. Robots and humans, alike, lived in the castle where the TARDIS next materialised, but the Ship was taken from the Doctor and he was cast into a pit! The slaves in this story were Crustians, insect-like creatures, some of whom were reminiscent of the Menoptera and Zarbi. The Doctor led the Crustians from the pit against 'The Sons of Grekk' in his bid for freedom.

Thankfully, the trend changed in the following story - 'Terror on Tiro' - which had a theme akin to 'The Sensorites'. The water supply of the green skinned Staggs had been poisoned, so the Doctor naturally helped his "old friends" out of their troubled waters.

After the picture strip, came 'The Devil Birds of Corbo', which made an interesting reference to the fact that the TARDIS was still in the shape of a police box. However, the plot returned to the norm for this annual: on Corbo, the Doctor freed some human space travellers from the black Devil Birds, who in reality were robots. The story ended with the Doctor trying to return the humans to Earth. He failed, of course, providing continuity with the next story where they all ended up as 'The Playthings of Fo'. This tale was very much in the Jack and the Beanstalk vein, with the Doctor and his human companions battling against a giant Cyclops creature.

The Doctor was once more alone in 'Justice of the Galacians', when he arrived on an ice-planet where he helped the fugitive Galacians against the ray-gun wielding Planet Police. As in the final story of the previous annual, the TARDIS materialised underwater for the last adventure, 'Ten Fathom Pirates'. The Doctor became immersed in the skullduggery of aquaphibian humanoids when they took the TARDIS as booty!

One of the most notable additions to the second 'Doctor Who' annual appeared on its cover, with the credit "as played by WILLIAM HARTNELL". It seemed strange to state the obvious but, unknown to the reader at the time, changes were afoot that were to affect much more than the following year's annual ....

DONALD COTTON
Pam Baddeley

One of Donald Cotton's lasting memories is a comment made by his tutor at Nottingham University where Donald was studying zoology. He was in the process of dissecting a crayfish when the tutor instructed him to forget it had ever been alive: "Look on it as a machine." But Donald knew that, unlike a machine, the crayfish could not be reassembled and made to work again.

It was toward the end of the Second World War and all the research on animal behaviour being carried out elsewhere was unknown to war-beseiged Britain. So, despite Donald's love of the natural world, he transferred to the Arts: English and Philosophy. However, more disillusionment lay in store when he discovered that those studying Philosophy were merely expected to learn that of others, not produce their own. And English literature did not lend itself to the scientific methods in which Donald had been trained. But by then he had found an interest in playwriting and acting, via the student drama society. So much so that, after what he describes as "a short misguided season at Nottingham Playhouse", he left university without taking his finals!

His first venture was 'On the Level', a musical revue for which he wrote words and lyrics, and in which he also appeared, at the Guildhall School of Music and Drama in December 1950. During the Fifties, he wrote all or part of, and performed in, numerous other stage revues including 'Light Fantastic' in 1954, and 'Mad about Osman' in 1957 - which Donald describes as "probably for excellent reasons ... the only advertising revue ever performed!" and which extolled the virtues of Osman towels, bed spreads and other worthy items.

In 1955 came his first breakthrough into television with his musical adaption of Charles Dickens' 'A Christmas Carol', entitled 'The Merry Christmas' for the newly formed ITV. In 1958, it was re-performed with a fresh cast and by that time, Donald had broken into the BBC also, as a contributor to 'Better Late!', a late-night revue show. Radio success followed on the Third Programme with a sequence of "plays on words and music", including 'Echo and Narcissus', 'The Salvation of Faust' and 'The Tragedy of Phaethon', and also some revues and musical productions. He also took part in early broadcast experiments in what was then known as "Stereophony", one of which - 'Panacousticon' - he describes as "The merest trifle - but quite fun. I was given a mass of stereo effects and asked to link them with verse narration".

Meanwhile, Donald was still busy in the theatre, with such productions as his first stage musical, 'The Demon Barber' and 'Mam'zelle Nitouche' - a translation and complete re-working of the French original - first performed at the Nottingham Playhouse in 1961. Since then, it has enjoyed a number of revivals.

In 1965, he returned to television at the invitation of Donald Tosh to pen his first script for 'Doctor Who'. Donald's interest in the classics - evidenced by his radio dramas - dictated the choice of topic and thus 'The Myth Makers' came about. His second script, 'The Gun Fighters', followed in 1966 but, by the time it entered production, Donald Tosh had left and the association was less happy.

Following on from this, Donald was invited by Verity Lambert to devise 'Adam Adamant Lives!' but opinions changed after the first script was written and Donald was asked to alter the format to one more similar to 'The Avengers'. When he declined, the task was passed to others and his association with the BBC ended. Only the opening sequence from his original version was retained for the final production.

Less than happy with the committee-style of TV production after years of independent writing for stage and the Third Programme, Donald returned to playwriting, finding further success with 'My Dear Gilbert', a musical on the partnership of Gilbert and Sullivan, which toured in 1969, starring Jon Pertwee as Gilbert. Donald later took the role at the Connaught Theatre, Worthing, and appeared in many other productions at that theatre during 1969/70, alternating with the Pitlochry Festival Theatre, Scotland. He says of that period that he was "playing, it seems now, one vast part after another, and not writing anything so's you'd notice - not even having time to read a book."

During the seventies, Donald enjoyed a number of theatrical successes, both with revivals of his earlier plays and with productions of new ones, such as 'The Ballad of Mrs. Beeton', a musical play produced in 1978; 'Love Between Friends' starring Eleanor Bron, and a highly praised and successful adaption of Emily Bronte's 'Wuthering Heights' in 1980. In addition, he wrote a satirical column on politics and modern life for a Northampton newspaper. Nowadays, he is engaged in full-time playwriting, as well as pursuing his life long interest in zoology, which includes the sketching of birds on Anglesey. Testifying to his talent in this field also, he has had several exhibitions of his sketches.

Donald trod the boards for the last time in 1981, having finally, as he puts it, "retired from (acting) with relief!" His preference for playwriting is not surprising, especially considering the perils he encountered as an actor. The most extreme of these was the "beheading incident" which occured during final rehearsals for 'A Man for all Seasons' at the Connaught Theatre. As described in 'The Stage', "an over-zealous executioner ... raised his axe and brought it down with telling force ... onto the crown of Mr. Beale's head"! David Beale, who played the leading role of Sir Thomas More, was rushed to hospital for stitches but returned in time for the opening performance. Donald must have been thankful for the executioner's hood which hid his blushes - especially when his unfortunate mishap received wide coverage in the national dallies! But it might be said in view of his Renaissance-like proliferation of talents that Donald Cotton is another Man for all Seasons ....

The Tragedy of Phaethon

A COMEDY

by Donald Cotton

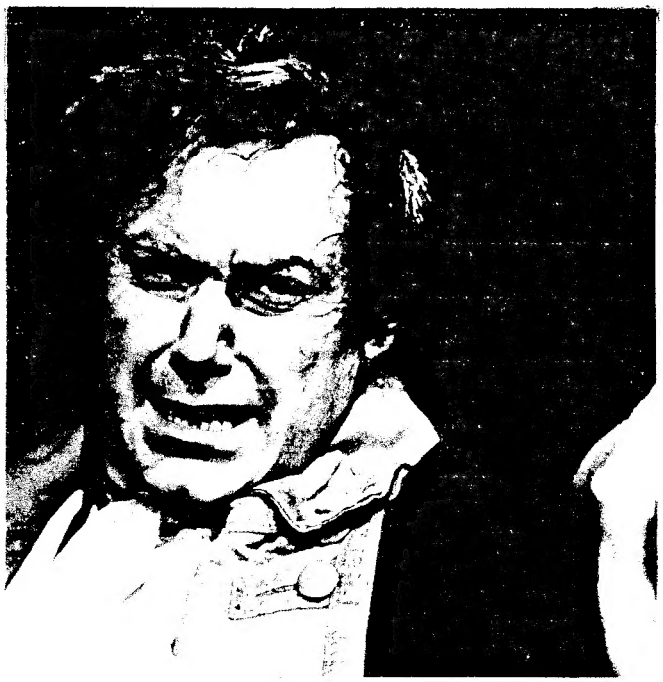
Radio 9.15

'PHAETHON' is the concluding play of a trilogy begun in 1939 with *Echo and Narcissus*, and continued in 1960 with *The Salvation of Faust*. All three plays are concerned with the problems confronting the enthusiast who becomes a fanatic. In *Echo* the target was genetics applied to marriage guidance: in *Faust* it was psychiatry considered as a universal panacea; in *Phaethon* it is youth's rebellion against convention.

Phaethon is the son of Helios, the elemental Sun-God, and is a devout shepherd with conventional religious beliefs: but he is goaded by Venus into attempting a proof of his own divinity. In this he is supported by his doting mother, Clymene, who considers it is high time the new-fangled Olympian deities were taught to respect the dynasty of older gods. Overcoming his father's initial opposition, Phaethon insists on supplanting him at the reins of the sun-chariot, whereupon he is brought face to face with the astronomical realities of heaven. His consequent conversion to materialism threatens to undermine Greek orthodoxy, and he is destroyed by an alarmed combination of gods before he can prove to the world that they don't exist.

DONALD COTTON

Article published in the "Radio Times" dated February 4th 1965.



IS THERE A DOCTOR IN THE HORSE?

Donald Cotton

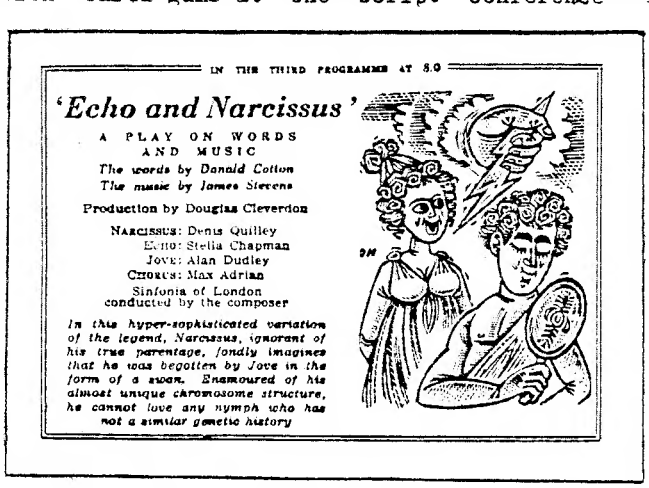
I had been asked to play the lead in a try-out production of a one-act play at the Irving Theatre, Leicester Square - closed these many years. And either from disinclination or because I was busy on other matters, I rejected the offer. I suggested Donald Tosh to the management as a replacement - he being then an aspiring actor. He was auditioned, accepted, and played the role with some success; after which, I lost track of him for several years.

Eventually, I learned that he had given up acting, and was working as a script editor for the BBC; and one day I was sitting in my "local" enlarging upon the theme of man's ingratitude to man: people one has tried to help who then forget the circumstance, etc - I'm sure you will recognise the guiness-induced mood I was in! - and I used the above anecdote as an illustration of my thesis. I returned home, still muttering, and found waiting for me a telegram from Donald, asking if I would be prepared to write for 'Doctor Who'! So, even though such an undertaking was foreign to my previous professional experience, I was so struck by this immediate rebutal of my argument by the great Plot-writer in the sky, that I accepted - on condition that I could choose the subject, and bring with me some of the team with whom I had been working on the Third Programme. So the result was 'The Myth Makers', staring Max Adrian with music by Humphrey Searle.

The title of one of the episodes was greeted with bared gums at one script conference - I think it may have been 'Is there a Doctor in the Horse?' - so a bright apprentice suggested 'Death of a Spy' as a more suitable alternative. I pointed out that the plot contained no spy, and therefore his death would be difficult to arrange. They urged me to include one, and have him killed - why not use Tutte Lemkow, who was anyway under contract? "No time," I said "dialogue all written and plot constructed to fill twenty-five minutes". "Then let's make him a deaf mute, so that he won't take up any time and won't need lines," they argued. I reeled in disbelief while they did exactly that - and if you ever saw the episode, you may have wondered why my friend Tutte flitted pointlessly about the action, looking sinister and confused, under the strange billing of "Cyclops". That is entirely why!!

I wrote 'The Gun Fighters' next, but by then Donald Tosh - with whom I could work well - was loosening his ties with the series, and I was not allowed so much latitude by the new team. The research for 'The Gun Fighters' was actually done in Tombstone, by my old friend and cabaret partner, Tony Snell, who was performing some of our material over there at the time of my writing the piece.

I then devised a new adventure, called 'The Herdsmen of Venus' - the Loch Ness monster being the "cattle" of Venusian "farmers" in flying saucers - but this was never transmitted. And probably quite right too! Word eventually reached my amused colleagues at Broadcasting House that I had done something never to be forgiven; (I can think of no modest way of putting this) I had considerably raised the "appreciation figure", without, however raising the "viewing figure" and this could not be tolerated ... and so my brief association with 'Doctor Who' came to its end.


IN THE THIRD PROGRAMME AT 8.0
'Echo and Narcissus'
A PLAY ON WORDS AND MUSIC
The words by Donald Cotton
The music by James Stevens
Production by Douglas Cleverdon
NARCISSUS: Denis Quilley
ECHO: Stella Chapman
JOVE: Alan Dudley
CHORUS: Max Adrian
Sinfonia of London conducted by the composer
In this hyper-sophisticated variation of the legend, Narcissus, ignorant of his true parentage, fondly imagines that he was begotten by Jove in the form of a swan. Enamoured of his almost unique chromosome structure, he cannot love any nymph who has not a similar genetic history

Heroes-anti-Heroes

THIRD 8.30

RECENT literary fashion has produced a large number of anti-heroes who rebel incoherently against society and orthodoxy. It seemed time to present a large number of heroes rebelling against the new society of orthodox incoherence. A good example of just such an unfashionable rebellion was provided by the return of the Argonauts to an Iolchus which, during the ten years of their absence in search of the Golden Fleece, King Pelias had transformed into a commercially political 'democracy'. The crew of the Argo consisted entirely of heroes, each one of whom was pre-eminent in his own particular field, while Pelias was the perfect type of unscrupulous demagogue —unadmirable but politically effective.

The return of the Argonauts to Iolchus has seldom been treated in any detail, and the myths have never explained clearly why Jason did not remain in Iolchus. Consequently in this story of *The Golden Fleece* certain possible liberties have been taken. It is supposed that the deplorable Pelias has assumed that the heroes are dead and has erected a pleasure dome to their memory: 'The Golden Fleece'—a casino and night-club on which both his personal fortunes and the economy of the whole country depend. In fact he has exploited the legend of the heroes by the establishment of a dictatorial financial empire in which heroism has no place. Only Euridice, compelled to work as a hostess in the Colchian Bar of 'The Golden Fleece,' believes that one day Orpheus will rescue her from this underworld and that the Argonauts will return and re-establish the old order. But the circumstances of their return prove to be very different.

DONALD COTTON

Article published in the "Radio Times" dated April 26th 1962

IN THE THIRD PROGRAMME

MAX ADRIAN

★

Other parts played by members of the BBC Drama Repertory Company

THE GOLDEN FLEECE

A PARTLY POLITICAL MUSICAL FOR RADIO

Words by Donald Cotton
Music by Humphrey Searle

Polydeuces.....MAX ADRIAN
Orpheus.....KEVIN MILLER
Euridice.....MARION GRIMALDI
Pelias.....ALAN DUDLEY
Jason.....JULIAN ORCHARD
Medea.....ANNA POLLAK
Heracles.....FRANK DUNCAN
Reporter.....DONALD COTTON

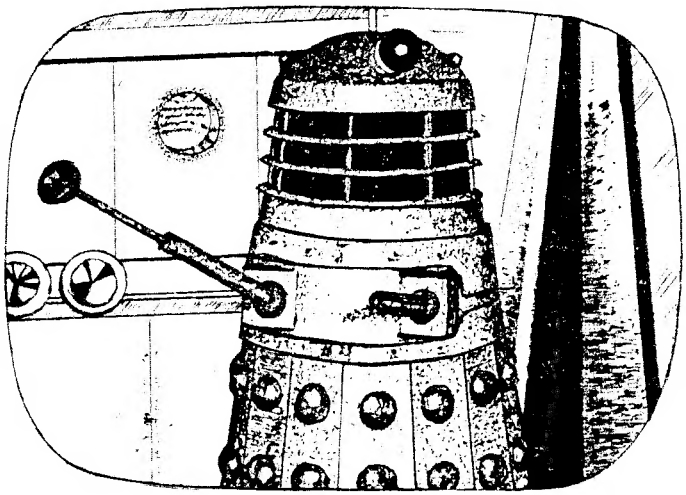
PRODUCTION BY DOUGLAS CLEVERDON

AT 8.30

MARION GRIMALDI

★

Wilfrid Parry (pianist) Sinfonia of London with a section of the Ambrosian Singers conducted by the composer



THE DALEK CHRONICLES

Trevor Wayne

From the television screens, the Daleks burst out upon a Britain that seemingly craved them. Within a year the Daleks dominated every toyshop, W.F. Woolworths branch and seemingly every toy cupboard in the U.K., and still their audience were not satisfied by their regular appearances in 'Doctor Who'. To satisfy the public's unholy craving for these grotesque creatures, Terry Nation and David Whitaker turned to other mediums to relate the tales contained in the "Dalek Chronicles". Thus along with the first Dalek toys, and the paperback edition of Whitaker's splendid novel 'Doctor Who - in an exciting adventure with the Daleks', Christmas 1964 saw the publication of 'The Dalek Book'.

This volume, published by the Souvenir Press Ltd. in association with Panther Books Ltd., and by arrangement with the BBC, was written by Nation and Whitaker and "Based on the Dalek Chronicles discovered and translated by Terry Nation". Its 95 profusely illustrated pages followed the format of many children's annuals, providing a mixture of picture strip and illustrated text stories, interspersed with games and features on Dalek weapons, geography, and "anatomy", together with a dictionary of Dalekese. There was also a story told in a series of captioned stills from the first Dalek serial about Susan, the Doctor's popular granddaughter, visiting Skaro alone after borrowing the TARDIS.

The stories follow on from each other like chapters in a novel or episodes in a series and tell of a Dalek attempt to conquer the Solar System. "From the dark unexplored regions of outer space a new planet moved into orbit around the Sun. What strange form of life had developed on this mystery planet? ... The answer came swiftly and terribly - it was the planet of the Daleks, the machine creatures with superhuman brains. Their mission was to conquer the whole Solar System and enslave the Earth..." With an interplanetary blitzkrieg, slave-labour camps and a blatant rewriting of history all taking prominent places in the narrative, it is not difficult to identify the source of inspiration for the Daleks. A reference to the Churchill mountains on Venus completes the picture as the Earth stands alone before the invaders. But 'The Dalek Book' is not without humour, as the illustration of a hall full of identical busts of notable Daleks indicates.

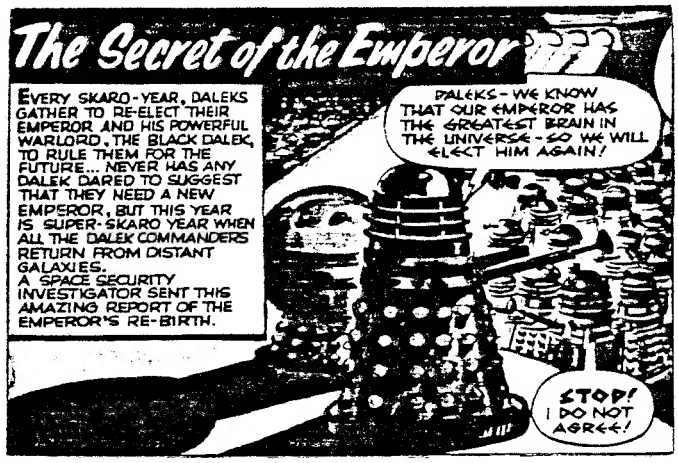
The most striking motif in the whole book is that of the Daleks mounted on their individual "Transolar Disks" looking very much like the fabled "flying saucers" of modern mythology. These devices provided the Daleks with a mobility that TV or film visual effects could never match. Humanity is represented by Jeff, Andy and Mary Stone - brothers and sister - who are scientists living on the colonised planet Venus when it is "liberated" by the Daleks. They all play a decisive part in the defeat of the Daleks but their work is unfinished; the book ends with them travelling out into space in search of Dalek forces which have not observed the terms of surrender.

January 1965 saw the first publication of 'TV Century 21', the comic that for the next two years featured 'The Daleks' coloured picture-strip on its last page. The 104 instalments relate the history of the Daleks from their "creation" in an accidental blast of cataclysmic proportions until the day their Emperor determines "WE SHALL CONQUER EARTH." The golden cased mastermind of the Daleks in these stories became the Mekon of his day, and it was a pity that a confrontation between the Emperor and the Doctor was never acted out in the series. Without a regular nemesis, the Daleks became both heroes and villains - though this may accurately reflect their audience's ambivalent reaction to them. Collected together these TV21 stories provide a "prequel" to 'The Dalek Book'.

In October 1965, the most fascinating of the Dalek publications appeared; 'The Dalek Pocketbook & Space Travellers Guide' ..."the first encyclopaedic guide to the Daleks and their secrets". In this one handy volume, Terry Nation collected material drawn from his first three TV scripts, the TV21 strips and 'The Dalek Book' - including an expanded "Dalek Dictionary". All this reached print as the first Dalek cinema feature was finishing its initial run and the longest running 'Doctor Who' serial, 'The Daleks' Master Plan', was being transmitted.

Simultaneously, the second annual volume - 'The Dalek World' - went on sale in time for the Christmas stockings of 1965, along with 'The Dalek Painting Book' which utilised material from the original book. Also published at that time was the puzzle-cum-colouring book, 'Paint and Draw the film Dr. Who and the Daleks'.

'The Dalek World' publication takes up the story some 200 years after the defeat of the Daleks in their first book. The first "chapter" tells of a malevolent mechanical planet menacing all the inhabited planets and their space traffic. It is heading towards Skaro and so the Dalek Emperor journeys to Earth to


The Secret of the Emperor
EVERY SKARO-YEAR, DALEKS GATHER TO RE-ELECT THEIR EMPEROR AND HIS POWERFUL WARLORD, THE BLACK DALEK, TO RULE THEM FOR THE FUTURE... NEVER HAS ANY DALEK DARED TO SUGGEST THAT THEY NEED A NEW EMPEROR, BUT THIS YEAR IS SUPER-SKARO YEAR WHEN ALL THE DALEK COMMANDERS RETURN FROM DISTANT GALAXIES.
A SPACE SECURITY INVESTIGATOR SENT THIS AMAZING REPORT OF THE EMPEROR'S RE-BIRTH.
DALEKS - WE KNOW THAT OUR EMPEROR HAS THE GREATEST BRAIN IN THE UNIVERSE - SO WE WILL ELECT HIM AGAIN!
STOP! I DO NOT AGREE!

negotiate the restoration of the Daleks' weapons to enable them to defeat this menace. The sight of the Daleks without their blast guns is probably the most memorable image of the entire book. Of course, once the Daleks are re-armed and have destroyed the Mechanical Planet, they immediately set out to try to conquer the Universe again. The Emperor tells two Earth officials: " 'WARN ALL PLANETS IN EVERY SKY, THE DALEKS WILL COME TO CONQUER THEM!' ... And so it began again - the Daleks spread out to make all worlds one world - the Dalek World ..."

This time humanity, under the clear influence of James Bond and the Man from UNCLE, is largely represented by a security service known as UNISPACE. The principal characters are both enigmatic spy figures: Meric Scrivener, apparently the senior operative of the organisation, and a girl known only as Brit who, in addition to her UNISPACE activities, seems to be an especial confidante of the Presidents of Earth. The Earth seems a much more belligerent place; its people have clearly had to adapt to the threat of the Daleks.

The book is again punctuated with features on Dalek technology and "philosophy". There is still a healthy smattering of humour, including the jolly tale of a boy who is given a captured Dalek robot - an Orbitus - which can tune into the cinema, clean his shoes, do his homework and save his life. A photo feature on the first Dalek film completes the contents.

1966 saw the release of 'The Daleks', one of a series of extended play 7" records, subtitled '21 minutes of adventure' and issued by Century 21 Productions. This series principally consisted of soundtracks of the famous Gerry and Sylvia Anderson puppet productions, and even the Dalek record features a well known snatch of Barry Gray incidental music. 'The Daleks' consists of the greater part of the soundtrack of the final episode of 'The Chase', where the Daleks meet and wipe out the Mechanoids at the cost of the entire force of the Pursuer Daleks from their proto-type time machine. This allows the Doctor and his companions, who feature rather more prominently in the proceedings than their nemesis for whom the record is named, to escape, at least temporarily, from the Daleks' machinations. The record shows clearly the weakness that was rapidly developing in the television interpretation of the Daleks - an ever decreasing vocabularly.

The enthusiastic Dalek fan could own three totally different accounts of the first encounter between the Daleks and the Mechanoids. The record provided the TV version; and 'The Dalek World' a second - it is from Mechanus that the sinister Mechanical Planet originated and the Daleks land a task force which destroys the Mechons, except for one which survives, threatening vengence. Finally, TV21 related the tale of the Mechanoids travelling through space and attacking the Daleks via a space station they build in orbit above Skaro.

'The Dalek Outer Space Book', which appeared for Christmas 1966, was clearly the last of the series; even the title hints at the failing inspiration. Brad Ashton replaced David Whitaker as co-writer but the book did not so much have a change of style as a lack of it. There is no coherent narrative running through the book; the war with the Daleks continues and, in order to survive, mankind is learning to fight the Daleks on their own terms. The Space Security Service - which has replaced UNISPACE - has its HQ in a secret underground city and employs artificial human agents, known as humanoids. Their top field operative, however, is human and she has the rather familiar name of Sara Kingdom. Too good a character to waste on one television serial, Nation simply revived her for his third Dalek book. The fact that three stories, taking up about a quarter of the page count of the book, have absolutely no connection with either the Daleks or 'Doctor Who', and that another familiar name occurs in the form of Jeff Stone - possibly a descendant of the character in the first book - serve to underline the lack of creative energy on the part of the writers.

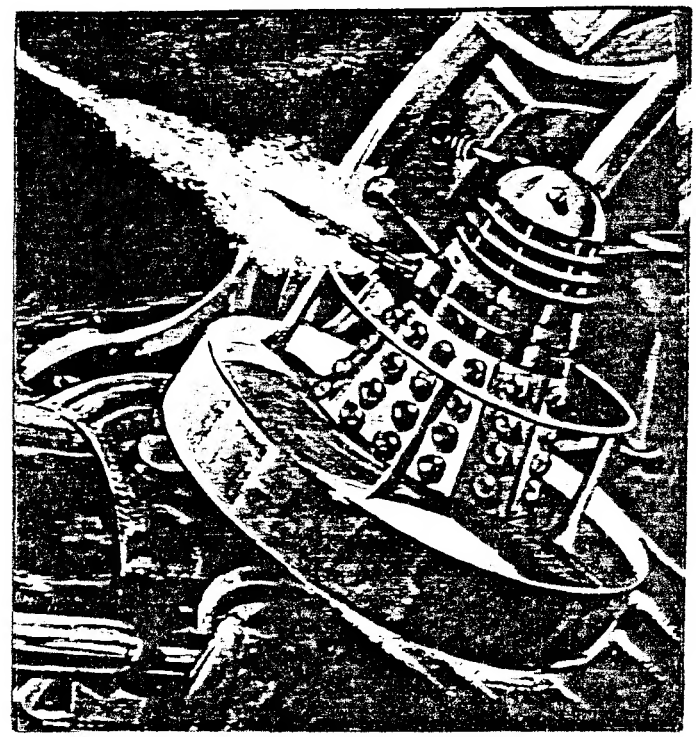
Fortunately, the artists maintain their high standard; cut-away illustrations of the strata of Skaro, a Dalesub, and the improved Emperor Dalek are all splendid. There is also a splendid piece of black comedy in the tale of Dalek Re-elections, where the Emperor and the Black Dalek are reaffirmed as rulers by the mass of the Dalek populace. However one of the red commander Daleks dares to question the Emperor's suitability, and is exterminated for his pains. Afterwards, the Emperor Dalek concedes to his aide that the rebellious Dalek may have had a point, and has a new modified casing constructed for himself.

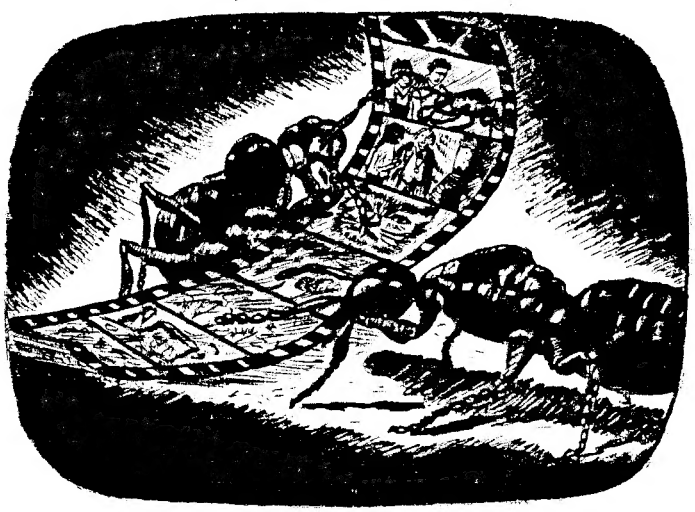
As mentioned, the Daleks are less apparent in this book than in the earlier volumes. Often they are remote from the action, using surrogates to do their work; the day of the Daleks was clearly over. But ironically one of the last lines of the book read: "They'll be back some day - the Daleks never give up!"

Unfortunately, writers do.

So the Daleks faded away to the recesses of young imaginations as the sixties slipped away to be replaced by another decade with new interests and crazes.

Are these tears of sentiment clouding my vision as I write this reminiscence, or are my eyes smarting from the "cosmic dust" disturbed when I took those well-thumbed, oft read childrens books down of my bookshelf? Perhaps, I'll never know ....





MISSING GIANTS
Stephen James Walker

In recent years, many "behind the scenes" details have come to light regarding the Hartnell era of 'Doctor Who', and by no means least remarkable is the revelation concerning the penultimate story of the first recording block, 'Planet of Giants'. The story was planned and recorded as a four-parter, but broadcast in three episodes; parts three and four having been edited shortly before transmission to form a single episode.

Two explanations have so far been offered as to why this was done: Louis Marks, the writer, claims that the decision was purely financial, while Verity Lambert argues that there was simply not enough dramatic material to justify a four-part story. Louis Marks' explanation can be virtually discounted, simply because the two episodes were actually completed (the scenes edited out featured exactly the same sets and props as those left in). Verity Lambert's explanation is more plausible, especially since most of the omitted sections were sometimes unnecessary and, frankly, rather tedious. For instance, there were several additional scenes featuring Hilda and Bert at the post office, in which further "clues" were heavy-handedly brought to light. Take this example, set in the switchboard room, where Hilda is talking to Bert about their errand boy.

HILDA: Tom cycled past the old farmhouse ....
BERT: No doubt you asked him to. Bit out of his way, isn't it?
HILDA: He saw a big American car in the driveway.
BERT: (INTERESTED) Oh, did he?
HILDA: Like the one that nearly ran you over!
BERT: Now how do you know, mm? You weren't even there. Still, it might be the same. I wouldn't mind having a chat with the driver, if it's all the same.

Apparently Forester was a bad driver as well as a murderer - did his villainy know no bounds?

Other superflous scenes showed the travellers escaping down the drain-pipe after the explosion in the laboratory, and (earlier in the story) Smithers gradually coming to doubt Forester's account of Farrow's death:

SMITHERS: Look, Farrow was most meticulous when we were going over DN6. He queried every test; went over everything three, and sometimes four times. He was honest, Forester, I know he was.
FORESTER: You're very naive, aren't you?
SMITHERS: Look, I'm not a fool. I can tell a decent man from a petty crook. It simply wasn't in his character to suddenly come up to you and say "75% or I say DN6 is no good". No, it doesn't fit.

The only part cut from the transmitted version which should, perhaps, have been kept in - if only to complete the explanations - was one taken from the final scene, in which the Doctor delayed the departure of the TARDIS in order to repair the scanner which had been shattered in episode one:

DOCTOR: Ah, that seems to be working now.
IAN: What are you playing at Doctor?
DOCTOR: Playing, Chesterton? I'm just as worried about Barbara as you are, but getting us back to full size means moving the TARDIS in Space and Time, and without the scanner I might as well be blind. I had to repair it - it was essential. Do you understand?

If Verity Lambert's explanation is to be believed, it does raise the question of why the story's inadequacies were not noticed at the scripting stage rather than immediately prior to transmission, after the episodes had been completed - thus literally throwing money away! Perhaps there were other factors involved which have yet to come to light. It may be, for example, that when the story was put back to form the curtain-raiser to the second season, it was not felt to possess sufficient dramatic "punch". On the other hand, perhaps the strong nature of the material in some of the edited scenes had a bearing on the matter. In the original four-part story, the effects of DN6 were emphasised rather more forcefully than in the transmitted version:

BARBARA: The amount I got on my hand would be just a tiny speck to a normal human being. Supposing a full-sized person covered their hands with it - aren't they going to start feeling dizzy; start fainting and blacking out? Won't they die? (TO DOCTOR) You said yourself, it's our duty to stop the destruction of a whole planet.

The implication was that DN6 could affect normal-sized humans and other animals as well as insects. This led to a gruesome scene in which Smithers found his cat (seen briefly in the first and second episodes) lying dead on the laboratory bench, killed by the insecticide.

When a phenomena like this is investigated, we are inevitably left with more questions than first asked. But whatever the reason for the curtailling of the story, that fact is that the editing itself was carried out superbly. It is interesting to consider what might have been and remember that this story is just one of the many diverse factors which combine to make the Hartnell era, the most fascinating of all ....